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O R C H E S T R A



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Family Concert

ROALD DAHL 

Conductor: Levon Parikian

Leader: John Crawford

Narrator: Rosamund Pike

Saturday 1st April 2017 at 3pm

St John's Church, Waterloo Road, London, SE1 8TY

Tickets: £20 Family/ £8 Adult/ £5 Children. Programme: £1.

Camden Symphony Orchestra is a registered charity, number 1081563.

Camden Symphony Orchestra

Welcome to our Family Concert! Our programme includes the thrilling scherzo *The Sorcerer's Apprentice*, and the final part of *The Firebird*, but the highlight will be *Little Red Riding Hood* and *The Three Little Pigs*, two works matching the grisly words of Roald Dahl with the exciting music of Paul Patterson. We're delighted that Rosamund Pike is joining us as our narrator this afternoon.

Camden Symphony Orchestra has been a mainstay of musical life in north London for more than thirty years with around seventy regular players. Under our Musical Director Levon Parikian we seek to combine the familiar staples of the classical and romantic repertoire with less well-known and more challenging works. Founded as Camden Chamber Orchestra in 1980, we rebranded in 2013 to reflect better our size and repertoire. CSO rehearses on a weekly basis and performs three major orchestral concerts a year. Since 2008 we have also performed regularly with Islington Choral Society.

Recent concerts have included a performance of *The Battle of the Somme* by Laura Rossi accompanying a screening of the 1916 film, Beethoven's '*Choral*' *Symphony* and Rachmaninov's *Symphonic Dances*, as well as works by Britten, Elgar, Glazunov, Ravel and Shostakovich. The orchestra has performed a number of operas, and with Islington Choral Society we have performed a wide range of choral works by composers including Handel, Haydn, Poulenc and Rutter.

While we pride ourselves on our friendly, inclusive environment, we take our music-making seriously. We are always pleased to hear from musicians interested in joining us. For more information about the orchestra, please visit www.camdenso.org.uk.



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Camden Symphony Orchestra is affiliated to Making Music which represents and supports amateur choirs, orchestras and music promoters.





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Dukas - ***The Sorcerer's Apprentice***

Patterson - ***Little Red Riding Hood***

Narrator: Rosamund Pike

~ Interval ~

Please join us for refreshments which will be served at the back of the church.

Stravinsky - ***Berceuse and Finale from The Firebird***

Patterson - ***The Three Little Pigs***

Narrator: Rosamund Pike

Please ensure that mobile phones, pagers, digital watch alarms and other electronic devices are switched off during the performance.

Paul Dukas (1865-1935) - *The Sorcerer's Apprentice* (1897)

It is a rare individual who can listen to *The Sorcerer's Apprentice* without thinking of Mickey Mouse. Disney bought the film rights for Dukas' music in 1937, and the resulting cartoon became wildly successful. Disney's scheme was grand: he envisaged a multi-media event with actors, lighting and technology creating an immersive experience. New sections could be added over the years so that it would constantly evolve. Even though *Fantasia* is now held in high regard, it is easy to forget that on its release in 1940, it was not a great success. The film's failure meant that Disney's vision of an evolving film never happened. When Disney Studios produced a sequel some sixty years later, it consisted of all-new animations, except for one: Mickey Mouse's disastrous conjuring trick which was simply too iconic to leave out.

Fantasia may have put the music indelibly into popular consciousness, but the credit for the plot must go to Goethe. His 1797 ballad *Der Zauberlehrling* tells the tale of a sorcerer who leaves his workshop and instructs his apprentice to do his chores. Bored with fetching water by pail, the apprentice decides to use magic to bring his broom to life to do the work for him. Unfortunately he does not know how to make it stop and the workshop is soon flooded. His attempt to solve the problem with an axe leads to further disaster: each splinter of the broom becomes a new broom, all marching unstopably. Fortunately the sorcerer returns and casts the spell necessary to bring everything back to rights. The poem ends with the sorcerer's warning that raising powerful spirits is a matter only for a master.

Dukas' symphonic poem was written a century later in 1897. Even though he is now considered something of a one hit wonder, Dukas held an important place in the history of French music. Like Debussy, he had a successful career as an insightful critic. His music is beautifully crafted and shows a sensibility highly attuned to the cutting edge of his time. Unfortunately little of it survives as an extreme sense of perfectionism led Dukas to destroy most of his own works.

Paul Patterson (b. 1947) - *Little Red Riding Hood*, Opus 73 (1992)

Text: Roald Dahl / Donald Sturrock

"The Forest. Strange. Eerie. Mysterious. A place of magic and surprise..."

Paul Patterson has shown great flair in writing for large choral and orchestral forces. He also demonstrates an unusual light touch in many of his works, including his Opus 1, a setting for children of Hilaire Belloc's "cautionary tale" Rebecca.

The composer was the ideal choice to write music to match the words of Roald Dahl. The original suggestion, from the author's widow, was for a setting of a group of his *Revoltng Rhymes*. Donald Sturrock, who had made a film about Dahl in 1985, volunteered to adapt the text. A script Dahl had written for a possible television adaptation was found: his inspired re-telling of the story of Little Red Riding Hood and the Wolf. Sturrock devised a text in which Dahl's original verses were augmented by prose dialogue and narration.

This is the text which Patterson set to this concert piece, lasting just under half an hour, for narrator and orchestra. The words are spoken freely against the orchestral background, without any attempt to notate exact rhythms for the verse. The orchestra becomes an Enchanted Forest, through which the narrator makes her way to begin the story. After, it illustrates the narrative, with themes to match the characters and the action, as demonstrated in the well-known *Peter and the Wolf*.

The music is straightforward and easy to follow but it is certainly not without its incidental delights: bursts of 'avant-garde' free-time notation; the musical menu of possibilities for the wolf's lunch where Wagner's *Isolde* is identified as a 'juicy cow'; Grandma's doorbell, which has unexpected classical aspirations; the representation of a wolf's burp by the percussion instrument called a 'lion's roar'; and 'cat-walk' music for Little Red Riding Hood's final appearance. Above all, in this story which hinges on characters pretending to be other characters, there is great ingenuity shown as themes associated with one character impersonate those of another. But then, as the Narrator says near the beginning, in the Forest, "appearances can be very, very deceptive. Nothing is ever quite what it seems..."

Programme note © Anthony Burton

Igor Stravinsky (1882-1971) - *Berceuse and Finale from The Firebird* (1910)

In 1910, Stravinsky premiered *The Firebird* ballet with the Ballets Russes, and it became an international success. Although he was not well known before this, Stravinsky excelled as a modern Russian composer. He is also acclaimed for his ballets *Petrouchka* (1911) and *The Rite of Spring* (1913). Stravinsky received little early musical training and it was not until he studied with the Russian composer Rimsky-Korsakov that his musical talents were exposed.

Based on a Russian folktale, *The Firebird* tells the story of Prince Ivan's encounter with "a fabulous bird with plumage of fire". The bird gives Ivan a magic feather that he may use in the face of danger. Afraid of being turned to stone by an evil King, Ivan uses the magic feather and the Firebird appears to help him. In the *Berceuse and Finale*, taken from the 1919 suite, the Firebird frees all who have been turned to stone, and Ivan wins the hand of a lovely princess.

Paul Patterson (b. 1947) – *The Three Little Pigs* (2003)

Text: Roald Dahl / Donald Sturrock

"Little pig, little pig, let me come in!"

Who in their right mind would let a wolf into their house?! Well, not these three little pigs, that's for sure. Straw and twigs are no match for the wolf, but bricks are a different matter. And that's not to mention little girls in red coats...

Following its triumphant first performance by Basel Symphony Orchestra in 2004, Paul Patterson's version of Roald Dahl's *The Three Little Pigs* has replicated the phenomenal success of his earlier setting of Dahl's *Little Red Riding Hood* and become a favourite with musicians and audiences in concert halls around the world.

Dahl's version of *The Three Little Pigs* is subversive in the extreme and contains a series of dark, outrageously comic twists, which are complemented by Patterson's own deftness of orchestration and witty sense of humour. Musical depictions of the pigs, the wolf and (making a surprise guest appearance) Little Red Riding Hood, vividly bring this story to life.

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Paul Patterson – Composer

Paul Patterson (born 1947) is one of the most versatile and successful British composers of his generation. Formerly Head of Composition and Contemporary Music at the Royal Academy of Music, his impressively diverse oeuvre includes works for orchestra, choir, symphonic wind band, brass band and all kinds of instrumental and vocal ensembles.

Patterson's works are performed in major concert halls worldwide, including the Lincoln Centre, Carnegie Hall, Amsterdam Concertgebouw, London's Royal Festival Hall and the Barbican, and his solo works are frequently commissioned or chosen as set pieces for international competitions. Patterson's accolades include the RPS/PRS Leslie Boosey Award in recognition of his exceptional service to contemporary music, and the Polish Ministry of Culture's Gold Medal of Honour. Among several important residencies, such as with the English Sinfonia, Patterson spent over a decade as the Composer-in-Residence with the National Youth Orchestra of Great Britain. He pioneered the Royal Academy of Music's series of annual Composer Festivals, and frequently serves on international competition juries, including for the BBC Young Musician of the Year and Dutilleux Prize.

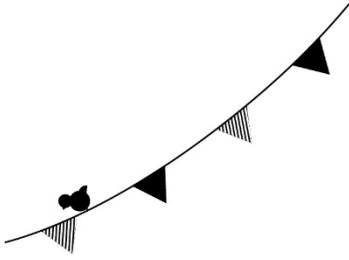
His settings of two works by Roald Dahl, *Little Red Riding Hood* (1992) and *The Three Little Pigs* (2003), were recorded by the London Philharmonic Orchestra, and remain phenomenally successful with performers and audiences worldwide. They are available for performance by a variety of ensembles. An important figure in the choral field, Patterson has produced many highly-regarded choral works; the *Mass of the Sea* (1983), *Stabat Mater* (1986), *Te Deum* (1988), *Magnificat* (1993), *Millennium Mass* (2000) and *The Fifth Continent* (2005).

Recently, Patterson has enjoyed an international reputation as a composer for the harp, having written a series of popular solo and chamber works, including; *Bugs* (2003), *Avian Arabesques* (2009), *Armistice: Reflection and Hope* (2010), *Lizards* (2012), *Spirals* (2013) and *Fantasia for Harp and Chamber Orchestra* (2013). In July 2017, Patterson will be the featured composer at the World Harp Congress in Hong Kong. Other recent compositions include a second violin concerto, *Serenade for Violin and Orchestra* (2013), *Three Shire Songs for Symphony Orchestra* (2014), *Volcano for Organ* (2015) and *Hastings Toccata for Piano* (2016).

Recent recordings include the *Phoenix Concerto for Oboe* (Emily Pailthorpe / English Chamber Orchestra, Champs Hill Records) and complete works for both Organ (Michael Bonaventure, SFZ Music) and Harp (RAM alumni, SFZ Music).

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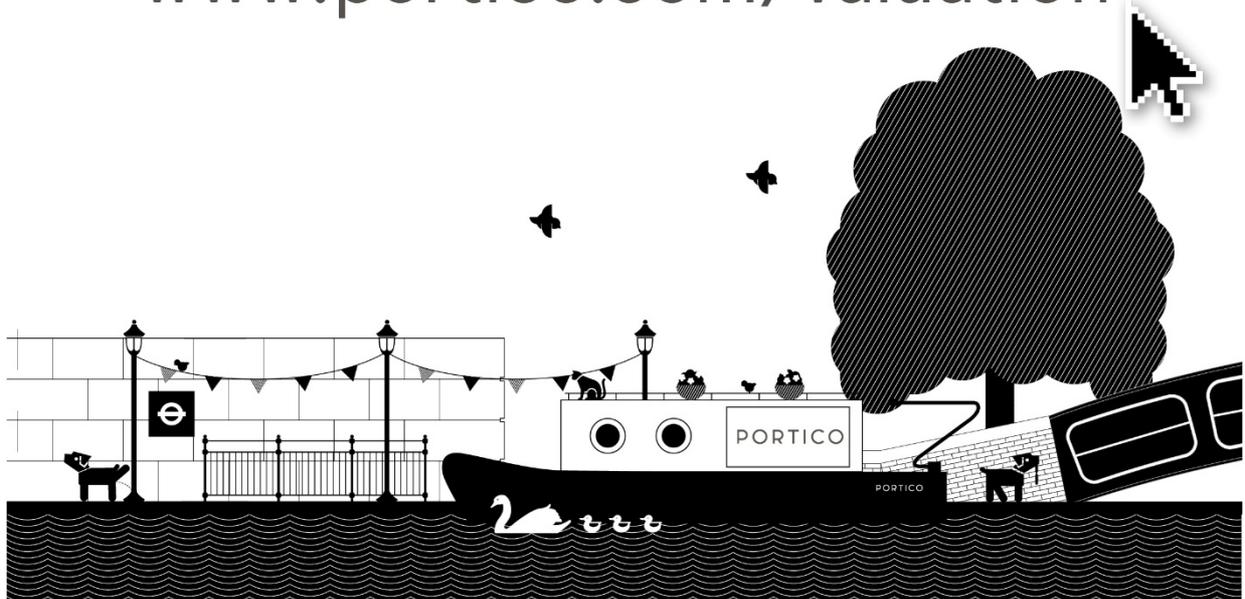


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Rosamund Pike - Narrator



Academy Award nominee Rosamund Pike is regarded as a contemporary and multifaceted actress who has earned international acclaim for both her stage and film roles.

Rosamund recently starred in *A United Kingdom* opposite David Oyelowo. The film premiered at the Toronto International Film Festival in September 2016 and opened the London Film Festival in October 2016. In the coming year, she will star in *HHHH* with director Cedric Jimenez and she recently wrapped production on the film *Entebbe*, directed by José Padhila. Just before that, Rosamund finished production on *Hostiles*, directed by Scott Cooper in which she co-stars with Christian Bale. One further film will come out in 2017: political thriller *High Wire Act*, in which Rosamund stars opposite Jon Hamm.

Rosamund recently starred in David Fincher's film, *Gone Girl*, opposite Ben Affleck. The film emerged as a box office hit in 2014, earning over \$215 million in global ticket sales. The movie and Rosamund's performance both earned widespread critical acclaim. Richard Lawson of *Vanity Fair* wrote that the film is "Smartly shot, detailed... and performed" and called Rosamund's portrayal as "a star-makingly good performance, spellbinding in its operatic mix of tones and temperatures." Todd McCarthy of *The Hollywood Reporter* reviewed that Rosamund "is powerful and commanding... Physically and emotionally, Rosamund looks to have immersed herself in this profoundly calculating character, and the results are impressive". Rosamund was nominated for an Academy Award, a SAG Award, and a Golden Globe Award and was honoured at the Santa Barbara International Film Festival, the 26th Annual Palm Springs Film Festival, and the Women in Film & TV Awards as well as winning many film critics' awards and accolades.

Earlier in 2014, Rosamund starred opposite Simon Pegg in Peter Chelsom's *Hector and the Search for Happiness*. Additionally, she starred in Andy Hamilton and Guy Jenkin's part improvised BBC comedy *What We Did on Our Holiday* alongside Billy Connolly and David Tennant. Prior to that Rosamund starred in *Barney's Version* opposite Paul Giamatti. Rosamund's work in the film earned her a London Critics' Circle Award for "British Actress of the Year" and a Genie Award nomination for best actress. Rosamund received critical acclaim for her work as Helen in Lone Scherfig's Academy Award Nominated Film *An Education*. Received well at the Sundance Film Festival in 2009, *An Education* continued to garner critical acclaim with Academy Award, Golden Globe, BAFTA and Film Critics nominations.

Rosamund's past film credits include *A Long Way Down*, Edgar Wright's *The World's End* opposite Simon Pegg, *Jack Reacher* opposite Tom Cruise, and *Wrath Of The Titans*, directed by Jonathan Liebesman. In 2010, Rosamund played Lisa Hopkins in the dramatic film *Made in Dagenham* and was nominated for a 2011 London Critics' Circle Award for "British Actress in a Supporting Role" for her performance. Other films include *Johnny English Reborn*, *The Big Year*, *Women in Love*, *The Libertine*, *Pride and Prejudice*, *Fracture*, *Fugitive Pieces*, *Surrogates*, *Burning Palms*, and *Die Another Day*.

Rosamund has continued to return to her roots in theatre on the London stage. She has starred in *Gaslight* at the Old Vic Theater, The Donmar Warehouse Production of *Madame de Sade in The West End*, and The Royal Court Theatre production of *Hitchcock Blonde*. In 2010 she received rave reviews for her performance of the title role in *Hedda Gabler*.

Levon Parikian - Conductor

Levon Parikian has been one of our regular conductors since 2000, and our Musical Director since 2004.

After studying conducting with Michael Rose, David Parry and George Hurst, Lev went to St Petersburg to study with the great Russian teacher Ilya Musin. Since completing his studies he has pursued a freelance career, and is much in demand as Guest Conductor with orchestras in Britain. He currently holds Principal Conductor posts with several London-based orchestras, is Principal Conductor of the City of Oxford Orchestra, and Artistic Director of The Rehearsal Orchestra. He has worked extensively with students and youth orchestras, including the Hertfordshire County Youth Orchestra, National Youth Strings Academy, Royal College of Music Junior Sinfonia, and at Royal Holloway, University of London, where he also taught conducting for fifteen years. In 2012, Lev conducted the UK premiere of Armen Tigranian's opera *Anoush* with London Armenian Opera. He recently conducted the BBC Concert Orchestra in a re-recording of the theme tune for *Hancock's Half Hour* for lost episodes recorded for broadcast on BBC Radio 4.

Lev's first book *Waving, Not Drowning* (www.wavingnotdrowningbook.com) was published in 2013 and is an entertaining insight into the conductor's world. His second book, *Why Do Birds Suddenly Disappear?*, a sorry tale of atrocious birdwatching, is currently crowd-funding at www.unbound.co.uk.

John Crawford - Leader

John Crawford has been our leader since September 2006.

John received his early musical training in Sheffield, but later was able to study with Molly Mack at the Royal Academy of Music through the help of the National Youth Orchestra. He won a Foundation Scholarship to the Royal College of Music where he studied with Leonard Hirsch. After further study in Vienna and Siena, John joined the BBC Symphony Orchestra. A growing interest in teaching led to his appointment as principal violin teacher at the Keski-Pohjanmaan Conservatory in Finland. John now combines a busy performing life with teaching at Trinity Laban Conservatoire of Music and Dance, the Purcell School and the Royal College of Music Junior Department.

John is also a qualified teacher of the Alexander Technique, and has had a lifelong interest in freedom of movement for musicians. He works regularly as an adjudicator, and leads the Forest Philharmonic and Ernest Read Symphony orchestras as well as CSO.

Camden Symphony Orchestra

Violin I

John Crawford (Leader)
Robbie Nichols
David Divitt
Alexandra Bowers
Jonathan Knott
Kate Fern
Sarah Benson
Jasmine Cullingford
Lara Kenber
Kathy He
Joyce Yu
Assya Nurzhigitova

Violin II

Sheila Hayman
Josh Hillman
Jo Wilson
Marion Fleming
Diana Frattali-Moreno
Susie Bokor
Alice Buckley
Olivia Dalseme-Stubbs
Ellie Shouls
Josie Pearson

Viola

James Taylor
Joanna Dunmore
Aine McCarthy
Olivia Mayland
Catherine Lamb
Sarah Dewis
Naomi Aro
Susannah Rang

Cello

Susan Delgado
Jane Brett-Jones
Denis Ribeiro
Sally Isaacs
Antje Saunders
Andrew Erskine
Kate Nettleton
Angie Laycock

Double Bass

Mark McCarthy
Sara Dixon
James Mott
Stephane Le Vu

Flute

Amanda Lockhart Knight
Isobel Colchester

Piccolo

Chiawen Kiew

Oboe

Rachel Sutton
Adam Bakker

Clarinet

Sheena Balmain
Debbie Shipton

Bass Clarinet

Jess Sullivan

Bassoon

David Robson
Miles Chapman
Anna Kochan

Contrabassoon

Andrew Ross

Horn

Ed Dorman
John Isaacs
Michael Slater
Maria Vitale

Trumpet

Tim Milford
Sarah Jenkins

Cornet

David Badger
Gabriel Askew

Trombone

Paul McKay
Lydia Bowden
Morgan Hollis

Tuba

Bedwyr Morgan

Timpani

David Danford

Percussion

Rebecca McChrystal
Hannah Beynon
Will Riby

Harp

Laure Genthialon

Celeste

Chiawen Kiew

Our Next Concert

Saturday 24th June 2017 at 7.30pm
St Andrew Holborn, London, EC4A 3AF

Berlioz - *Le Corsaire*

Korngold - *Violin Concerto*
Soloist: Fenella Humphreys

Saint-Saëns - Symphony No 3, 'Organ Symphony'

Our summer concert opens with Berlioz's fizzling overture *Le Corsaire*, which was the name of a music journal to which Berlioz contributed much inflammatory advice in the 1820s. We're delighted to be welcoming back the renowned soloist Fenella Humphreys to perform Korngold's lyrical and exuberant *Violin Concerto*. The concert concludes with Saint-Saëns *Symphony No 3*, the famous 'Organ Symphony', which was completed in 1886 when the composer was at the peak of his career. Of composing the work, Saint-Saëns said, "I gave everything to it I was able to give. What I have here accomplished, I will never achieve again". Join us for the unmissable finale to Camden Symphony Orchestra's 2016-2017 season.

For further details about this concert, including ticket information, visit:

www.camdenso.org.uk